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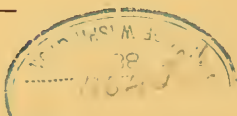
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MODEL LESSONS

FOR

PRIMARY READING.



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D. APPLETON AND COMPANY.

(1880)

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1880.

MODEL LESSONS.

I.

PRINCIPLE UPON WHICH THE LESSONS ARE FOUNDED :

From the Known to the Unknown.

GIVEN the name of some common object, pleasing to children, and one with which we may feel sure that each child is familiar. Every child knows *cat*, both the object and the spoken word ; to most children the cat is a pleasing, and to all children an interesting subject.

<i>Known.</i>	{	Idea.
	{	Spoken word as a whole.
<i>Unknown.</i>	{	Printed word as a whole.
	{	Component sounds of spoken word.
	{	Component parts of printed word.

PLAN OF THE FIRST LESSONS.

1st. The first word, *cat*, to be found upon the chart, or to be printed upon the blackboard, and learned by the children as a whole ; then to be found in the book and elsewhere. All words are now, to the children, *cat* and *not cat*.

The words *a*, *my*, and *the* to be learned in combinations with pictures ; finally, the picture of the cat to be replaced

with the now known word *cat*, and the phrases *a cat*, *my cat*, and *the cat* to be learned as wholes.

2d. The word *rat*, and the phrases *the rat*, *a rat*, and *my rat*, to be learned as were the first words and phrases.

3d. The word *black*, and the phrases *black cat*, *black rat*, and *the black rat*, *my black cat*, etc., also the words *has* and *and*, and accompanying phrases containing only known words, are to be learned in a manner similar to the above.

Much time should be given to the teaching of these first words and phrases. In printing them upon the blackboard, the teacher should tax her ingenuity to present them in different combinations and arrangements.

4th. During all the time in which the children are learning to recognize the words and read the phrases of the first three lessons in the book, they should receive also careful drill, both individual and in chorus, upon the correct pronunciation of each separate word learned, with the exception of the words *a* and *the*, which should never be dissociated from the words they modify. The pronunciation of the words selected for analysis should receive special attention, followed by a gradual unfolding of the idea of pronouncing the word slowly and more slowly until its separate parts are perceived.

In large schools and with quite young children, the time which can with profit be spent upon these lessons, *and the blackboard work which should accompany and supplement them*, should not be less than two weeks ; more especially if the lessons are given during the first school-days of a year or term, as the children have at that time so many other new things to learn and new conditions to become accustomed to.

5th. AN OBJECT LESSON ON THE PRINTED WORD : a

study of the form of the word ; its parts—the first part, the last part, the middle part ; order of parts ; position of parts. The study of the form of other words. Comparison of words as to form.

6th. Distinct analysis of spoken words containing two consonants and no other vowel-sound than that of ä.

7th. Synthesis of known sounds forming spoken words already familiar to the child.

8th. Relation of the parts of the printed word to the parts of the spoken word, being a symbolization of the two former processes ; thus making concrete what otherwise is to the child abstract, and tending greatly to aid the child to understand what those processes (6th and 7th) really are, and how brought about.*

9th. The printing of words should early accompany each lesson. The task required should be carefully adapted to the capacity of each individual pupil. The purpose of the printing is to aid the child in observing and remembering the form of the word. It should be regarded only as the making of pictures of words, and not in its relation to writing.

10th. Practice in giving known sounds of individual letters, apart from the words in which they are found.

11th. Practice in combining given known sounds into known spoken words.

12th. Learning the names of letters whose forms and sounds are already familiar to the pupils.

13th. Practice in reading short stories containing only words already familiar to both the ear and the eye ; in making words, and in the transformation of words. These last exercises must of course be blackboard work.

* See page 8 of First Reader.

GENERAL SUGGESTIONS.

(a.) *In the first days there should be, before each lesson, a short story relevant to the picture or the text :*

1st. To establish harmony of thought and feeling throughout the class, so that the teacher in addressing one reaches all.

2d. To incline the children to vivacity in thinking. (Through the emotions and the imagination are the thoughts aroused.)

(b.) *Before each lesson, a conversation :*

1st. To arrest the attention of the children and fix it on the points to be made in the lesson.

2d. To make vivid the known idea and bring into consciousness the known word, in order to awaken curiosity and develop interest in the *unknown*.

3d. To make sure that each child is prepared to comprehend the thought appertaining to or contained in the lesson.

4th. In the very first days, to put the children at ease in each other's presence, and to give them practice in easy and natural expression in the school-room, and especially in the class.

A class conversation, no matter how familiar it may be, should never degenerate into a desultory talk ; it should have a central thought and a definite aim. It is the teacher's task to hold her pupils' attention to the subject under consideration, and to *train* them to think and to talk to the point. This is possible even with children so young as these.

(c.) *Sympathy of numbers having a powerful influence, both intellectually and morally, especially upon children, there should be—but only at proper times—a repetition of words and sentences in chorus :*

1st. To afford opportunity for vocal drill.

2d. To awaken enthusiasm and incite to emulation.

3d. To aid in establishing harmony of action, thought, and motive in the class, to recall wandering attention, and, when needed, to bring order out of disorder.

Concert exercises should never be employed as direct means of teaching reading, as they tend to produce only parrot-like repetition, and defeat the highest purpose of the lesson, which is to induce the child to find out and express for himself the meaning of the printed page. A concert drill upon the elementary sounds, and especially upon the proper pronunciation of words already learned, should supplement every reading-lesson. These drills, however, should be exercises entirely set apart from the reading-lesson, and the lesson itself should not be read in concert, as this has a tendency to take away its freshness, and to deprive the children of the pleasure and profit of finding out the words for themselves.

Vocal Drill.—Concert drill upon colloquial phrases and sentences, familiar rhymes, short poems, and even short stories, is most excellent for training in correct inflections, for developing pure, clear tones, making supple the vocal organs, and giving the children confidence in their own powers. Since exercises of this kind are great aids in gaining control of a school, and may be made sources of moral benefit, as also of keen pleasure to the children, they should form an important part of the exercises of the first school-days.

(d.) *After each reading-lesson, a training-lesson in the correct use of language.*

While it is the aim of the conversation to make vivid the mental pictures and develop new thoughts, it is the purpose of the training-lesson to lead the children to formu-

late their newly acquired knowledge, to *train* them in the precise expression of thought, and to give them *conscious* knowledge of correct *forms* of expression. But the first steps which these young and undisciplined children can take in this direction must of necessity be slow and stumbling.

The principle that a child must be trained to speak in complete sentences is correct in theory, but is a failure in practice, if by it is meant that such children as these should be required to speak always in complete sentences, *even* in a class exercise. Yet the child must be trained to the habit of speaking in complete sentences, for so only can be best developed his power of thinking clearly and logically. What, then, is the teacher to do? What does the mother do when her babe would begin to walk? She helps him with leading-strings. But what does she do after he is able to make short journeys alone from the chair to mother's arms? Does she require of him that he shall never creep again? So the teacher, desiring to lead these timid little children to use readily and freely, in a *conscious* effort at conversation, the words which they have just learned to read, encourages every attempt which they make to use the words, and does not dishearten them, nor chill them by criticism. But before the lesson closes she requires them to repeat, in imitation of her, with clear enunciation, careful pronunciation, and correct emphasis, at least *one complete sentence* containing the given word or words. This exercise may be made either a concert or individual drill, or, better still, both.

MANNER OF A LESSON.—The *method* of a lesson should be founded upon the laws which govern the child's mind, and therefore should be unalterable ; but the *manner* of presenting the lesson depends upon the tact and skill of the

teacher, and should be varied to meet the demands of the occasion and the circumstances of the school. The model lessons given below, while they illustrate the true method of the various lessons, are intended only as samples of *one way* of presenting it. It is hoped that they may be to the teacher only suggestive of other ways better suited, perhaps, to the needs of her school, and to her own manner of handling her pupils. A description of a model lesson is like a description of a landscape-painting. Both the painting and the lesson are works of art, but words can not convey to the mind any adequate idea of the coloring and shading of the one, nor the spirit and delicate variations of the other.

The following lessons are framed in accordance with the principle and method set forth in the "Plan" and "General Suggestions" given above.

For the reason that it is necessary for the teacher to know exactly *what point* she is going to teach in a given lesson, and to have a definite plan as to *how* she is going to teach it, the lessons are each divided into parts under appropriate headings; although, as will be readily seen, it is not always easy to draw the line.

It is of course desirable that the various parts of a lesson should glide imperceptibly into each other, and that no break of connection should be apparent to the class. The story should unfold into a conversation, and the conversation should concentrate upon the reading-lesson. Between the reading-lesson and the training-lesson in the use of language a break is permissible *if circumstances require it*.

In some cases, where the peculiarities of the lesson are such as to preclude the need of a story or conversation, they have, of course, been omitted.

Although the description of a lesson covers much space, yet, as the teacher will readily perceive, the giving of any one of these lessons to a class will not require much time, as they should not.

These Model Lessons embody many points of the *black-board work* with which good teachers usually precede the reading of the printed page.

II.

MODEL LESSON 1.

PAGE 5, LESSON I., FIRST READER.

THE STORY.

“Do you like to hear stories, children? Well, if you will keep very quiet, I will tell you a beautiful story about our cat. Would you like to hear a story about a cat? Our cat is a large gray cat; she has two big, round eyes, and two pointed ears, and a long tail. Her fur is gray, with black stripes in it. She is a kind cat. She lets children play with her, and does not scratch nor bite them. She is an honest cat too, and never steals anything for herself, but waits until she gets her milk and bread, and then goes off to hunt rats and mice.

“But one day she took a piece of raw meat from the kitchen table. She jumped up on the table, snatched up the meat, jumped down again, and ran quickly into the yard. What do you think she did? Close by the fence there was a great, deep hole in the ground. The cat ran to the edge of this hole and dropped the meat into it. Then she wagged her tail and m-e-o-w-ed and m-e-o-w-ed.

“Now, what do you think was down in that hole?

Another cat ! A poor, half-starved cat was down there. It had fallen into that deep hole, and could not get out. Our dear old pussy-cat knew that it was starving, and so she had taken the piece of meat to give to it. Was she not a good cat ? ”

The teacher asks the children if they would like to see the picture of this cat.

She shows them the picture of the cat upon the chart ; or, if she has no chart, she says :

“ The picture of this cat is in your new books. You may all open your books and find it and show it to me.” She allows them plenty of time to do this.

THE CONVERSATION.

The teacher calls the attention of the children to the fact that a picture of this cat is in every child’s book, and says : “ This is *our* cat. She belongs to our school, doesn’t she ? I want you all to say that together. *This is our cat.*” She drills them a little, and then continues : “ Oh, what a beautiful cat ! What a kind face she has ! Do you see her mouth ? Do you see her nose ? How many eyes has she ? Do you see the black stripes on her fur ? Can you put your finger on her whiskers ? Show me.” She allows one and another to come to the chart and put a finger on the cat’s whiskers ; or, if she has no chart, to put a finger on the picture in his book.

“ Can you take hold of her tail ? Try and see. Will she scratch you ? Can this cat drink milk ? can she meow ? Why not ? Oh, this is not a real cat ! This is only the picture of a cat ! But when you see this picture, what do you think of ? Yes, you think of a cat.” If the children answer, as it is quite likely they may, “ A pussy ” and “ Kitty,” it is only necessary for the teacher to repeat and

vary the questions, so as to lead them to give, finally, the answer desired. This is an example of the many variations in a model lesson, for which it is useless in this description to attempt to provide.

The teacher should not permit her pupils to talk about the cats they have at home, nor cats in general (that comes later), but only about this particular cat, whose image, through the medium of both the story and the picture, she may be certain is vivid in each individual's mind.

THE WORD.

The teacher now places her finger below the word *cat*, and calls the attention of the children to it.

"Look, children : do you see this big black word here ? Have you a word like this in your books ? Show it to me ; put your finger under it, and show it to me." She takes pains to see that each child finds the word in his own book.

"That word is the word *cat*. You may all say *cat*. Say it together—*cat* ! When you see this *picture* here, what do you think of ? Now when you see this *word* *cat*, you must think of a cat just as you do when you see the picture. You may all say the word again. Now say it all together—*cat* !

"Mary, you may put your finger on the picture of the cat. John, you may put your finger on the *word* *cat*." She calls upon others to do the same.

"Now, all look at the picture of the cat. See what a kind face she has ! See her long tail ! See her soft paws ! Now shut your eyes—shut them up tight—and try if you can see the picture of the cat in your mind. Do you see the picture ? Has the cat a head ? and a tail ? and big eyes ? and pointed ears ? and black stripes on her back ? Now open your eyes and look at the picture. Was that what you saw when your eyes were shut ?" She lets the

children try this again, and then continues: "Now put your finger under that big black word. What is that word? Now look at it again right hard, and say the word—*cat!* Now shut your eyes tight and see the word in your minds, and say it—*cat!*"

"Now see what I am going to do." She draws upon the blackboard the simple outline of a cat. "What is that, children? Is it a real cat? No—only the picture of a cat. Now watch and see what I am going to do this time." She prints the word *cat* in very large letters. "What is that? Is it a real cat? Is it the picture of a cat? No, it is only the *word* cat. What must you think of when you see *this?*" (pointing to the picture). "And what must you think of when you see *this?*" (pointing to the word).

She now prints the word upon the blackboard in a number of different places, and calls upon individuals to come to the blackboard and put a finger or the pointer on the word, on another word, another, etc. She herself points to one and another, and sometimes to the picture, and calls upon the children to tell what she points to. She allows one of the children to do the same, and the others to answer.

The teacher now gets the class into order with careful attention to position, and gives them a little drill on pronunciation. "What is this word which you have learned to-day, children? Now I want you to say it all together very softly, this way" (and she shows them). "Now say it loud, this way" (she shows them). "Now whisper it this way. Now say it nicely as you do when you are talking. Now say it slowly, very slowly." She now calls upon individuals to pronounce the word as she points to different ones on the blackboard, asking one child to pronounce it softly, another loudly, another quickly, another slowly.

She now sends the class to their seats, and clears the

board of all but the outline picture and one word nicely printed in large letters, which she leaves upon the board to do their silent work. She also leaves the chart open at this lesson.

MODEL LESSON II.

PAGE 5, LESSON I., FIRST READER.

THE teacher begins this lesson with a review of the previous one, aiming by repetition to train the children in the habit of forming *consciously* the mental picture, and of recognizing quickly the form of the word, and practicing them in clear enunciation. The story of the previous lesson serves as the subject of conversation for this lesson; and therefore the teacher tells no story this time, unless she finds that the class have remembered so poorly that she needs to repeat the story for them. In this case she repeats it in exactly the same form and manner in which she gave it before.

THE CONVERSATION.

The class being ready, the teacher says: "Do you remember the story I told you yesterday about a cat? How many of you remember it? All of you who remember that story may hold up your hands. Mary, do you remember what color the cat was? John, do you remember what size she was? Was she a large cat or a small cat? And who remembers what sort of a cat she was? Was she a good cat or a bad cat? What did she do that was kind? Anna, you may tell me. What sort of a hole was it she dropped the meat into? And where was the hole? And what was down in that hole?

"Now let us look at pussy's picture again. Here she is, the dear old cat! *Our cat!* Who can touch her ears?—

her eyes?—her nose?—her whiskers? And now who can shake hands with her? Why can't you get hold of her paw? Oh, yes, that is true : this is only the picture of a cat. Don't you think it is a good picture of a cat? Now I want you to look at it right hard, and then shut your eyes and see if you can see it in your mind. Keep your eyes shut tight. Now all of you who see the picture of the cat with your eyes shut may hold up your hands. Open your eyes—*quick!* Was this the picture you saw?" (pointing to it).

THE WORD.

"What do you think of when you see this picture? And now what do you think of when you see this word? What is this word? You may all say it very, very softly, this way—*cat!* But I want you to say it all together; now try again—*cat!* Now you may say it out quite loud. Now whisper it. Now say it in a sweet, pleasant tone, just as if you loved pussy when you said it—this way—*cat!* Now look again at this word cat. Every one of you look at it, every little girl and every little boy. Now shut your eyes and try to see the word in your minds. Do you see it? Now open your eyes—*quick!* Was this the word you saw? Now let us try that again." She lets them try once more. Then she continues : "Do you think you can tell this word cat now from every other kind of word? Well, let me see if you can."

CAT AND NOT CAT.

The teacher now prints upon the board the word cat, and the children tell her what it is. She then prints some word widely different in appearance from the word cat. Pointing to it, she asks : "Is this cat? No, that is not cat. Now watch and see if I make cat this time." She prints,

perhaps, *horse*. "Is this word eat? No, of course that is not eat. *Now* watch again and see what I make"; and she prints eat. They shout out, "*Cat!*" or, if any get it wrong, she compares this word with the printed word eat, and leads them to see the resemblance between them. After printing in this way a number of words *eat* and *not eat*, she calls upon individuals to come to the board and point out which is the word *eat*—find one, and another, and yet another. She allows the class to decide whether the individual is correct, and in this way holds the attention of all to the lesson.

The teacher now prints the word eat several times in a column of words, passes the pointer very slowly down the column, and allows the children to clap hands each time the pointer touches the word eat.

The teacher prints the word eat many times in different places upon the board together with other words, and allows each pupil in the class to find and *rub out* the word eat.

"Well, I see you know that word *eat* pretty well; so I must give you something new for the next lesson."

If the time spent upon the above review leaves the teacher no more time for the next lesson, let her not be anxious. The child who learns to creep before he walks, walks well when once he starts. So in these first lessons in reading, if the child's progress is very slow, so as to allow time for the assimilation of this new food and for the formation of correct habits of hearing, seeing, thinking, and expressing, he will advance all the more rapidly after the first few weeks are past.

THE words *a* and *the* are necessary to the formation of most of the childish sentences of the language, and a child has great need to learn them in the very beginning of his attempt to learn to read. But the child needs to learn not only to recognize readily their forms, which is a thing easy and simple enough, but, what is much more difficult, to pronounce them properly in *reading*. To the English-speaking child the proper pronunciation of these words in *conversation* "comes by nature"; but, so soon as he attempts to read them, he mispronounces them. This is due to two causes.

One cause is the wide difference between the name and the pronunciation of the word. When the child uses these words in conversation, he pronounces them *unconsciously*, and, if his English be at all pure, correctly. But, just so soon as he attempts to read them, he makes a *conscious* effort to pronounce them. Now, it is almost universally the case that the child learns, either by direct or by indirect teaching, that the names of these words are *ā* and *thē*; and when he makes the *conscious* effort to read them, he naturally and logically calls them by their names.

The other cause is the almost universal practice of teaching these words by *contrast*, while associated with the same noun, thus compelling the child, if he has any logical sense, to emphasize them; and to emphasize them is to call them by name. Let us take such examples as are to be found in all school-books and almost all school-rooms, such as the phrases *a cat, the cat*. The child is called upon to read first one phrase and then the other, in order that by contrast he may learn to distinguish between *a* and *the*. The result is, that the *first* time he is likely to read the first phrase correctly, putting the accent upon the noun; but, perceiving the difference in the next phrase, he naturally

reads it so as to bring out that difference—that is, he emphasizes *the*; and any adult reading it would incline to do the same.* If the child is very bright and catches the idea of the contrast at the first glance, he will be likely to read the first phrase wrong as well as the second, and say “*ā* cat.” All of this is due to a law of the child’s nature, which makes it difficult for him to obey his teacher when she tells him to read those phrases in succession, to keep the accent on the noun, and to give the obscure vowel-sounds in *a* and *the*.

It is hence apparent that it behooves the teacher to do two things. One is, to prevent the child, so far as it is in her power to do so, from learning or hearing the *names* of these two words; and the other is, to be careful that while the child is being taught these two words, he shall be required to read them only when associated with nouns representing ideas widely different. She should avoid also such contrasts as *cat, a cat; hat, the hat*, as being open to the same objection of forcing the emphasis to fall upon *a* or *the*.

But so far our child can read only the one noun *cat*; how, then, are we to teach him *a* and *the* before we teach him other nouns? By a way so natural and so simple, that the wonder is it has not been in use for the last fifty years: the placing of these words before pictures of familiar objects, and requiring the child to give expression to the idea represented, and afterward gradually replacing the picture with the printed word. This affords opportunity to make an exercise full of vivacity and spirit, and gives pleasure to the children. It enables the child to form mental pictures of these and similar words more clear-cut and vivid than he can do when they stand associated with

* See “Logical Analysis, or What to Emphasize,” by Professor Mark Bailey, in Appletons’ Fourth Reader, last paragraph on page 17.

other words. It also illustrates to the child, in a way which he can not misunderstand, the use and purport of these words. This picture-reading is also the very beginning of language-work, the very a b c of sentence-making ; while it is at the same time the foundation of intelligent reading. From the picture the child catches the idea and spirit of the lesson, and readily transfers these to the words.

The following lessons, III., IV., V., are given as illustrations of this method of teaching "a" and "the." The word "my" is introduced chiefly for the purpose of affording opportunity for permissible emphasis.

MODEL LESSON III.

PAGE 5, LESSON I., FIRST READER.

THE teacher first draws upon the blackboard a few simple outline-pictures, as for example :



No story is needed for this lesson, as a story would be likely to distract the attention and to divide the interest aroused by the pictures.

THE CONVERSATION.

Pointing to each picture in turn, the teacher asks the class, "What is this?" They reply, of course, "A house," "A hat," "A bird." The teacher needs to make sure, first, that the children perceive that there is a word which they speak before the words *house*, *hat*, and *bird*, and then that they catch the pronunciation of it *as it is spoken*. House is a word well suited for a first example, as the

aspirate *h* compels the child to make a slight pause between the words *a* and *house*, and so makes the point clear. Having once become conscious of the fact that there is there a separate word, and perceived its pronunciation, they are now in possession of new, positive knowledge, which they will readily apply to the other words.

The teacher extends and varies this exercise, now with objects and then again with pictures, until the children approximate, at least, an assured and confident *conscious* pronunciation of the word *a* when associated with other words.

A WORD AND A PHRASE.

Feeling sure that the children have now a clear perception of the spoken word, the teacher gives them the printed symbol for it. Before the pictures of the house, hat, and bird she now puts *a*, thus—



and points out to the children the word *a* as representing the first word which they speak when they say “a house,” etc. All this can be done without once calling the word by its name. Finally, the teacher places upon the board the following—



and leads the children to see how the picture of the cat is replaced by the word cat, and practices them in the

rapid recognition and correct pronunciation of the phrase [*a cat*], in the same way that she taught them the word *cat*.

THE LANGUAGE-LESSON.

The teacher gives the children another short exercise in naming things in the room in answer to the question, "What is this?" as "A table," "A desk," "A door," etc., insisting always upon clear enunciation and correct pronunciation. At the close of this lesson the teacher gives the children an exercise at their seats with their books. She requires them to open their books at the first lesson, and find and show to her the word *cat*, and the phrase [*a cat*]; or, as she may express it, "the phrase *a cat* in a little box." By using the word *phrase* in its proper application she will soon teach the children its meaning.

MODEL LESSON IV.

PAGE 5, LESSON I., FIRST READER.

AGAIN the teacher draws upon the blackboard simple outline-pictures of objects which are familiar to children, but this time such as children possess, or desire to possess. She places before these pictures the now known word *a*, and adds the known phrase [*a cat*].

She gives the children a short, lively review upon that which they have learned in the two previous lessons. Then she tells them the following story, or some other one illustrating the same point :

THE STORY.

"Once I knew a little girl named Lily—a little baby-girl, who was just beginning to talk. She had learned to walk, and could run everywhere, and now she was learning

to talk. She was a bright little baby, and knew all the things that were her own : she knew their names, too, and she could speak them quite well. She could say ‘mamma,’ and ‘papa,’ and ‘hat,’ and ‘chair,’ and ‘foot,’ and ‘hand,’ and a great many other words, which she spoke very distinctly. But there were some things she did not know. She would say ‘Baby’s papa,’ ‘Baby’s mamma,’ ‘Baby’s hat,’ ‘Lily’s chair,’ ‘Lily’s foot,’ and so on. Now her mamma did not like to have her talk this way, and she tried to teach her to say— What ought she to have said instead of saying ‘Baby’s hat’? Mary, you may tell me. ‘Lily’s hat’? Oh, no! When you speak about your hat, do you say ‘Mary’s hat’? No. Well, what do you say then? Yes, you say ‘*My* hat.’ Charley, when you speak of your papa, do you say ‘Charley’s papa’? Of course you do not; you say ‘*My* papa.’

“But this little baby-girl, Lily, did not know so much as you do, and when her mamma tried to teach her to say ‘*My* hat,’ she did not understand, and she did not like it. She was much troubled, and shook her little head, and said, ‘No! no! *Baby’s* hat! *Lily’s* hat!’ If she had only known how to use the words, she would have said, ‘No, no, mamma, it is not *your* hat; it is *my* hat.’ But every day her mamma taught her a little, until at last she began to understand, and then she learned how to use the word *my*.”

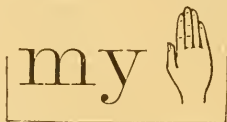
THE CONVERSATION.

“You little girls and boys all know how to use the word *my*, don’t you? Let me see if you do.” Children are always interested in their own things, so the teacher has them show hands, jackets, boots, pockets, books, etc., and each time allows individuals to answer her question, “Whose?” Of course they say, “*My* hand,” “*My* jacket,”

etc. "I see you know how to use the word *my*, and I think you would like to learn how to *read* it, wouldn't you?"

THE NEW WORD.

"Now I will make it on the blackboard, and you may watch and see how I make it." She prints the word *my*. "You may all speak the word together—*my*!" She gives them a little practice in closing their eyes and seeing the word in their minds. Then she continues, "But now we must put this word *my* before something." She makes



and pointing to them asks, "What is this?" The children of course reply, "My *boat*" and "My *hand*," or "*My* boat" and "*My* hand"; it matters not which. The teacher now points to



From the sense of contrast being aroused, the bright children will most likely reply, "*A* boat." In this case the teacher answers, "Oh no, you do not wish to tell me that is '*ā* boat'; but you wish to tell me what it is. Now what is it? Yes, it is '*ă* boat.' Now watch and see what I am going to make"; and she makes



and asks, "What is this?" When the children have answered correctly, she asks, "Who can tell me another way

to make the blackboard say '*my cat*'? Yes, we can put the word *cat* in place of the picture *cat*. Now watch and see if I make it right." She prints the phrase | *my horse* |. "There, is that right? What is the matter? Oh, that is not the word *cat*! Who can show me the word *cat*? Who can find it on the blackboard? Who can find it on the chart? Now I will try again. Watch now and see if I get it right this time." She prints the phrase | *my cat* |, and calls upon the children to read it both in concert and individually. The teacher now prints in several places upon the board the words *my* and *cat*, also longer, unknown words, and the known phrases | *a cat* | and | *my cat* |; and, for the sake of giving vivacity and adding interest to the lesson, she puts here and there a new picture, with the word *a* or *my* before it. She lets the children hunt out here, and also upon the chart, the *known* words and phrases, and name them. This ends the reading-lesson.

THE LANGUAGE-LESSON AND VOCAL DRILL COMBINED.

One purpose of the following exercise is to train the children to hear accurately, and to recognize in a half-unconscious way that words are made up of separate sounds.

Another is to test whether the children do really hear and recognize the word.

The teacher says, "Listen now, children, and see if you can tell me what word this is ;" and she speaks very slowly the word *b-ă-ck*. If the children do not get it, she speaks it a little faster until they do. When they have told her what the word is, she says, "Who can touch the back of this chair? Johnny may go and touch the back of Mary's desk," etc.

She gives them now the word *b-l-ă-ck*. When they

get it, she permits a number of the children to designate something black, allowing one to touch something black, another to point to something black, another to name something black, and so on.

"Now," she says, "I want every little girl to hold up one *h-ă-n-d*. That is well.

"Now I want every little boy to hold up two *h-ă-n-d-s*. That is right.

"Now you may all put your hands in your *l-ă-p-s*."

ANOTHER LANGUAGE-LESSON.

Another language-lesson, which is a happy accompaniment to this reading-lesson, is the following :

Having previously provided herself with as many paper dolls as she has girl-pupils, and as many small tops as she has boy-pupils, and the class being in order and attentive, she holds up one paper doll, and says : "See, children, what I have. It is a paper doll. It is *my* doll. I bought it at the store. Now, I am going to give this doll to a little girl in this class. Let me see—to whom shall I give it?" She calls up a child who she is sure will not be too bashful for the experiment, and, placing her so that she faces the class, she says : "Now, Mary, I am going to give this doll to you. There ! now it is your doll—your own doll, to keep and take home with you. Now, children," she says—and we may be sure there is no want of attention on the part of the children—"I want you to tell me whose doll this is." She requires of them to reply very distinctly and clearly, "It is Mary's doll." "Now, Mary," she says, "I want *you* to tell me whose doll it is?" She requires of Mary to reply, "It is *my* doll." "Now, children, what should Mary say to me for giving her this doll? Yes, she should say, 'I thank you.'" Mary having done as required and gone

to her place, the teacher holds up a bright-colored top, and says : " See, children, what I have now. It is a top. It is *my* top. Now, I am going to give this to one of these boys. Let me see—to whom shall I give it? There is a little boy who is sitting very still ; I think I will give it to him. Come here, Harry." Harry being placed so as to face the class, the teacher says : " Here, Harry, I give you this top. Now it is your own top, and you may take it home with you. Children, I wish you to tell me whose top this is." Many of the children will this time reply, without prompting, in the complete sentence, " It is Harry's top." Harry is required, as Mary was, to answer with the complete sentences, " It is *my* top," and " I thank you."

So each child in turn may be called upon to stand up facing the school, and to repeat clearly and distinctly two complete sentences, thus receiving a training-lesson not only in the correct use of language, but one also in self-command and good manners ; this, too, under circumstances which will not make the task a very hard one.

This lesson has so many points of value that the teacher who is earnest enough to carry it out will, we are sure, be wise enough to take ample time to do it well, even though something else must wait. If, however, the number of pupils exceeds twenty, or at most thirty, it will be unadvisable to continue the individual training until all are called upon. After a representative number have spoken, it will be well to distribute the gifts, and close the lesson with a concert exercise.

MODEL LESSON V.

PAGE 5, LESSON I., FIRST READER.

THIS lesson teaches the word *the* in a manner similar to that in which the words *a* and *my* have been taught. The teacher of course selects pictures of other simple and familiar objects for this lesson. Time and space will not permit us to give this lesson in full.

MODEL LESSONS VI., VII., VIII., IX.,

being lessons upon page 6, Lesson II., and page 7, Lesson III., of the First Reader, are not given here, as time and space will not permit. It is hoped that the lessons given above will indicate clearly enough the plan and method to be pursued in these lessons.

MODEL LESSON X.

PAGE 8, LESSON IV., FIRST READER.

Since this lesson contains within itself the elements needed to awaken interest and hold attention, and is also combined with much conversation, and for other reasons which will be readily apparent, the story which accompanies it follows instead of preceding it.

FINDING SOUNDS.*

THE teacher, having her class before her, eager and ready for "something new to-day," begins.

FIRST STEP.—She first prints upon the blackboard in large letters the word *rat*. She has the children tell her what

* See page 8, Appletons' First Reader.

it is, and pronounce it several times in concert, insisting each time upon a very clear, correct, and slow pronunciation.

SECOND STEP.—She then pronounces it so slowly as to separate it into its sounds, and has the children imitate her.

THIRD STEP.—“Now look, children,” says the teacher, “and listen”; and she holds up the first three fingers of the left hand, separated just a little, and sounds the word, pointing with a pencil to the index-finger as she sounds *r*, to the middle finger as she sounds *ă*, and to the ring-finger as she sounds *t*.

This step the teacher repeats slowly and without questions two or three times, so as to give ample opportunity and time for all to see, to hear, and to comprehend. At each repetition she separates the fingers a little more widely, and gives the sounds a little more slowly. Now she says, “Listen, children, and see if you can tell what sound I speak when I point to this *first* finger.” Again she repeats the word very slowly as she points to her fingers, dwelling a little on the sound *r*. “What did I say when I pointed to this first finger? Yes, I said *r*. Now listen again and let me see how many will hear what sound I speak when I point to this middle finger.” As before, she repeats the entire word, dwelling this time on the sound *ă*. “What did I say when I pointed to this middle finger? Yes, I said *ă*. Now I am going to see who will hear the sound I speak when I point to this last finger. You will have to listen well this time, for I am going to whisper this sound.” Again she repeats the word slowly, pointing to the fingers. As it is impossible for the teacher to accent the sound *t* without mispronouncing it, she distinguishes it by whispering it, being very careful to articulate it distinctly. “What was the sound? Yes, I said *t*. Listen! *r-ă-t*.”

FOURTH STEP.—“Now, children,” says the teacher, “I

wish you to listen very well this time, and then see if you can speak the sound which I speak when I point to this *first* finger." Again she says the entire word with the fingers, dwelling upon *r*. When the children have given the sound, she drills them upon it until they can give it well. She lets them hold the sound as long as she points to the finger. "Now let me see who can speak the sound I speak when I point to this *last* finger. You must be sharp this time, for this is the sound I whisper : *r - a - t*. What did I say to this last finger? Yes, that is the sound, but you do not get it right." (The children will almost invariably say *tä*.) "You may whisper it—this way." She both shows and tells them until they can give it well. Then she repeats the word again with the fingers, and has the children give again the sound *t*.

"Now let me see who can give the sound I speak when I point to this *middle* finger. But I wish you not to give it together this time. Whoever is sure he can speak the sound may raise his hand, and then we shall see how many can get it right. The *middle* finger, remember. Watch now! Listen! *r - ä - t*. Mary may tell. What do you think I said, Jessie? Harry, what do you think I said? Every one who thinks I said *ä* may hold up his hand. Yes, I said *ä*. You may all say it. Softly, now, and sweetly—*ä!*"

FIFTH STEP.—Again the teacher sounds the word with the fingers; but this time she calls for the sounds without first telling the children which sound she is going to ask for. She calls for the sounds first in their regular order, asking, "What sound must I speak when I point to this *first* finger? What sound must I speak when I point to this *middle* finger? And what sound must I speak when I point to this *last* finger?" If the teacher finds that the children are not able to give the sounds in this way, she reviews the previous step,

dwells upon its points, and drills them a little in the correct pronunciation of the sounds.

When they can give the sounds readily as she points to the fingers in order, she then skips about, pointing to the middle finger, the first finger, the last finger, etc.

SIXTH STEP.—“Well, children,” says the teacher, “do you know now all the sounds in the word *rat*?”

“Let me see if you do. Give the first sound.” If they are not prompt, she helps them. “Give the middle sound. Give the last sound.

“Now let us see how many sounds there are in the word *rat*.” She sounds the word with the fingers, and holding out the fingers she says: “This is how many sounds there are. Just as many sounds as there are fingers. Now let us count and see how many fingers there are. One, two, three—three fingers.” She then sounds and counts with the fingers: “*R-ă-t*, one, two, three—three sounds. How many sounds are there in the word *rat*?” The teacher now has one of the pupils bring as many little girls as there are sounds in the word *rat*, and place them in a line facing the school. Let us suppose the girls to be named Bessie, Emma, and Hattie. The teacher says, “Now, Bessie is the *first* girl and Hattie is the *last* girl, and Emma is the ———.” The teacher allows the children to fill the ellipsis. Now she asks, “Which is the first girl? and which is the *last* girl? and which is the ———?” Now, Bessie, you are the *first* girl, so you may give the first sound in the word *rat*. And Emma, you are the *middle* girl, so you may give the— Which sound must Emma give? Hattie, you are the last girl, so you may give the— Which sound must Hattie give? How many girls are there here? And how many sounds are there in the word *rat*?” The teacher now allows some half-dozen of the pupils in the class to call, each for

any sound which he may choose, asking for it as the first sound, middle sound, etc. She has the girl representing that sound respond to the call. She then sends the three girls to their seats. This exercise gives a pleasant variety to the lesson, and aids in fixing in the minds of the pupils the distinction of the word into its parts ; but the teacher is careful to make it short and not to repeat it, because so soon as its novelty is gone its chief advantage is lost and it degenerates into a trifling game. The teacher repeats and varies the different steps of this lesson until she is confident that her pupils have a clear and definite idea of the analysis of the spoken word rat, and that they *know* the separate sounds of which it is composed. The constant recurrence to the fingers aids to fix in the child's mind the order and individuality of the sounds. The fingers are the best aids, better than any other objects, because each child can readily transfer the teacher's action and instruction to his own fingers to aid his memory. Those who are familiar with the average new pupil of the common graded schools, who know his want of knowledge of common things, his entire lack of discipline in thought, will not need to have urged upon them the importance of giving the utmost attention and greatest care to every minutia of this lesson.

THE STORY AND THE LANGUAGE-LESSON COMBINED.

"Once a little old woman lived in a little old house, at the foot of a hill. This little old woman had a little red cow, and every night and morning she went out to milk the cow. Now, when the little old woman milked the little red cow, she always sat on a little three-legged stool, and milked the milk into a— How many can tell what she milked the milk into? Yes, I know you know, Anna, and you too, Bessie—and Eddie knows too ; but you must not tell yet.

I wish to give the others a chance to think of it for themselves. Think a minute, children. Did you ever see anybody milk a cow? Did you ever see the picture of anybody milking a cow? Now, every one who can tell what the little old woman milked the milk into may raise a hand. One, two, three, four, five—oh! so many hands! Now, Anna, you may tell what you think.” Anna thinks it was a pail. “How many think it was a pail? Yes, it was a pail. When the little old woman milked the little red cow, she always sat on a little three-legged stool, and milked the milk into a pail. When the little old woman had finished milking the cow, she always carried the pail into the house, and poured the milk into a— Who can tell me what she poured the milk into?” Harry says it was a pitcher. “No, she did not pour the milk into a pitcher.” Emma says a crock. “No, this little old woman did not pour her milk into a crock.” Anna says it was a pan. “Yes, the little old woman poured the milk into a pan. What kind of a pan do you think it was? Yes, it was a tin pan—a bright tin pan. The little old woman always poured her milk into a bright tin pan. How many of you ever saw a tin pan? How many ever saw an iron pan? When you go home to-day you may ask mother to show you which is the tin pan and which is the iron pan. *Pan!* Let us see if we can find what sounds there are in the word pan.” The teacher now has the children analyze the word pan in the same way that they analyzed the word rat. If it seems to the teacher advisable, she gives them still other words to analyze.

MODEL LESSON XI.

PAGE 8, LESSON IV., FIRST READER.

MAKING A WORD.

REMEMBERING.—The teacher says: “Children, I wonder how many of you remember what you learned in our last lesson about the word rat? Oh, I see by your looks that some of you remember. Now, let me see how many of you can tell me some of the things you learned about that word rat. All of you who can tell something about it may hold up your hands, and wait until I ask you.” She now calls upon individuals, and allows all who can to tell something. In this way she gives the bright ones a chance to show what they have learned, and discovers for herself how much reviewing is necessary to help on the slow ones. But even though she find that the majority of the children have remembered quite well, yet a slight review in concert is desirable, in order to establish that harmony of thought among the pupils which will prepare them *as a class* for the new lesson. Having given this review, the teacher follows it with a short drill upon the correct pronunciation of the separate sounds. The children are now ready for the

FIRST STEP IN THE NEW LESSON.—“Now I am going to let one of the boys give me one of the sounds in the word rat. Johnny, you may give me a sound—any sound you choose.” Johnny gives *ā*. “Robert, you may give me another sound.” Robert gives *r*. “Harry, you may give me the other sound.” Harry gives *t*. “Now I have three sounds: the one Johnny gave me, which was—?” The teacher lets the children fill the ellipses. “And the one Robert gave me, which was—? And the one Harry gave

me, which was—? Now I have these three sounds, and I want to make the word rat out of them.”

SECOND STEP.—“Listen, and tell me if I get it right.” Pointing to the three fingers as heretofore, she sounds “*t!* *r!* *ă!*” That is not right, you say. Why, it had all the sounds in rat. Who can tell me why it is not right? Oh, the sounds were not put together right. Well, I will try again. Watch now and see if I get it right this time, and all who think I get it right may hold up their hands: *r!* *t!* *ă!* What! not a single hand up? Then I must be wrong. *R!* *t!* *ă!* Why is that wrong, Julia? Oh, the sounds are not put together right this time either. Well, children, I think I must let you tell me *how* to put the sounds together so as to make the word rat. When I point to the first finger, you may give me the first sound.” In the same way she has the children give the other two sounds. “Now,” she says, “I will try again”; and, holding up the fingers very far apart, she repeats, in a decided staccato style, “*r!* - *ă!* - *t!*” She asks the children if that is right, and they answer, “Yes.”

THIRD STEP.—“Yes, those are the sounds, and that is the way they should go. Now let us sound them.” Pointing to the index-finger, she gives the sound *r*, and holds it while she slowly moves the pencil along to the middle finger, when she gives the sound *ă*, which sound she holds while she slowly moves the pencil along to the ring-finger, when she gives the sound *t*. She repeats this once or twice; then says, “Now let us put the sounds nearer together” (she moves the fingers nearer to each other), “and give them faster this time.” The teacher says “we” and “us,” although she only is giving the sounds, in order that the children may feel that they have a part in the exercise, though it be a silent part. “Now let us sound them faster

yet," says the teacher ; and she moves the fingers up until they touch each other, and gives the sounds faster and faster, until at last the word *rat* is properly and distinctly spoken. " There, children, what word have we made ? Yes, out of the sounds *r* and *ă* and *t* we have made the word *rat*."

FOURTH STEP.—" Now I am going to let you give the sounds while I point to the fingers. What sound must you speak first ? and what sound next ? and what sound next ? Remember, you must hold the sound *r* until the pencil touches the middle finger, and you must hold the sound *ă* until the pencil touches the —— finger." The teacher is careful to make this review an exact repetition of the exercise she gave.

THE CONVERSATION.

To give change and rest, and thus sustain interest in the lesson ; to exercise the children in remembering and expressing that which they have heard ; and also to give them practice in easy and natural expression, the teacher has them now reproduce, in answer to questions, the story of the little old woman and her little red cow.

MAKING OTHER WORDS.

When in the course of the conversation the children come to the word *pan*, which they analyzed in the previous lesson, the teacher has the children sound it, tell how many sounds it has, designate the sounds, and give them. Taking these sounds as she took those of the word *rat*, she makes, in just the same way as she made that word, the word *pan*, and has the children do the same.

The teacher now has the children give her the first sound in the word *rat*, and the middle and last sounds in the word *pan*. Out of these sounds she proceeds to

make a new word, one which the children have not had in their lessons before. She makes the word *ran* in just the same manner that she made the other words, and has the children do the same. "Now, children," says the teacher, "let us see how many words we have made to-day. The first word was —— ? (rat.) And the next word was —— ? (pan.) And the next word was —— ? (ran.) Rat, pan, ran—one, two, three. We have made three words to-day. To-morrow I will see who has remembered how to make these words."

THE STORY AND THE LANGUAGE-LESSON COMBINED.

The teacher tells the following story, allowing the children to fill the ellipses :

"Once there was a little boy named Nat, and he had a big black dog named Carlo. Carlo was a good dog, and used to take great care of little Nat. One time Nat got lost in the woods, and Carlo went and found him, and took him home.

"When Carlo was glad to see Nat, he used to lick his face ; and when the little boy was glad to see his dog, he used to—" Here the teacher gently pats one of the children on the head, and leads the children to complete the sentence.

"One day little Nat went to visit his grandmother, but Carlo had to stay at home. Nat staid all day at his grandmother's house, and, just as the sun was setting, he came home. As he came near the house, he saw Carlo standing by the gate. Just as soon as the dog saw Nat, he— What do you think he did ? Yes, he *ran* to meet him."

The teacher now asks such questions as will call forth the following answers from the children :

"The little boy's name was Nat."

“The dog’s name was Carlo.”

“Carlo ran to meet him.”

The teacher closes this lesson by having the children take the last sound of the word *ran*, the middle sound of the word *pan*, and the last sound of the word *rat*, and make out of these sounds the word *Nat*. This word she has the children make without the assistance of having her make it first. If all are not able to do this, she gives the bright ones a chance, and allows those to do it who can. In a similar way she has them also make the word *pat*.

MODEL LESSON XII.

PAGE 8, LESSON IV., FIRST READER.

“LEARNING HIS LETTERS.”

THE children having now learned certain sounds and their uses, it becomes the duty of the teacher to give them the printed symbols for these sounds. This she now proceeds to do by teaching them to distinguish first the letters in the word *rat*, and then the letters of other words. It rests with the teacher to decide whether she will teach the *names* of the letters at this time, or defer that to a later period. In the lesson given below the name of the letter is taught as soon as the form is presented to the eye. There are two good reasons why this should be done. One is, that a letter is a thing, and has a name ; and it is well to call all things by their right names. The other is, that many of the children have already been taught at home the names of the letters, and have come to school proud of the fact that they “know their letters.” It is not well that any knowledge which any of the children possess should be ignored by the teacher, unless it materially interferes with the instruction which she

is giving to others ; for no one likes to be told as news that which he already knows. *From the known to the unknown* is not only the right road in education, but it is also the most agreeable one.

FIRST STEP.—Three boys having been chosen to represent the three sounds in the word *rat*, the teacher has them stand in a line with their backs to the blackboard. The first boy represents *r*, the middle one *ă*, and the last one, a tall boy, *t*. All this being understood by the class, the teacher says : “ What is the first boy’s name ? and what sound does he stand for ? You may give that sound, Frank. What is this middle boy’s name ? and what sound does he stand for ? You may give that sound, Robert. What is the last boy’s name ? and what sound does he stand for ? You may give that sound, James.”

SECOND STEP.—“ Now I am going to put here on the blackboard a letter which stands for the sound *r*.” She prints a large *r* just above Frank’s head. “ This first boy’s name is Frank, and he stands for the sound *r*. Now, this first letter’s name is— Who can tell me ? And it stands for the sound— ? Yes, this first letter’s name is *r*, and it stands for the sound *r*. Now I am going to make a letter which stands for the sound *ă*.” She prints a large *a* above Robert’s head. “ What is the middle boy’s name ? and what sound does he stand for ? And this middle letter’s name is— ? And it stands for the sound— ? Yes, this middle letter’s name is *ă*, and it stands for the sound *ă*. Now I am going to make a letter which stands for the sound *t*.” She prints *t* above James’s head, and proceeds as with the other letters.

THIRD STEP.—She now calls upon one pupil to give the name of a letter, and upon another to give the sound of the same letter, being careful always that either herself, the

pupil speaking, or some other pupil, shall point to the letter upon the blackboard both when its name and when its sound is given. If any child confounds the name and the sound of a letter, the teacher illustrates the difference by referring to the *name* of the boy who stands for the letter, and then calling upon him to give the *sound*. As soon as the pupils are ready for it, she requires the same pupil to give both the name and the sound of the letter. By reviewing each letter several times, she can give every individual in the class an opportunity to recite.

This exercise should be repeated from time to time as a review, until the teacher is quite sure that all the children comprehend the difference between the name of the letter and the sound which the letter represents.

By the time the children have finished this lesson, it would be well for the teacher to have them review the lessons in the book up to page 8, reading them this time from the book without the aid of the chart or blackboard. As a review in language-work, she should also require them to reproduce, in answer to questions, the stories which she has told in connection with the lessons.

This lesson should be followed by a study of the printed word as found upon page 8, First Reader. The word should be first studied as having parts. Then the form of its parts should be studied. The first part is named *r*. *R* is called the dog's letter, because it has a sound like the growling of a dog. (It was so called by the old Romans.) The last part of this word is named *t*. *T* carries an umbrella. *A* has a pocket. By such fanciful resemblances as these, and by stories about them, let the teacher interest her pupils in each separate letter of this word. Then let



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her call attention to the order of the position of the parts. The children are now ready to learn how to print the word.

The lessons to be given upon page 9 resemble very closely those given for page 8. The black letters are intended to represent the sounds after they have been found by the children. Those which stand in a line below the lesson, entitled "Finding Sounds," are intended to be used for exercise in pronouncing the sounds separately. They may also be used for naming the letters if the teacher so desires.

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